

can also come to bad people. Altogether a fascinating range of topics: let us hope that W.'s edition gives *City of God* a secure place in the classical syllabus.

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VERSE PANEGYRIC

SCHINDLER (C.) *Per carmina laudes. Untersuchungen zur spätantiken Verspanegyrik von Claudian bis Coripp.* (Beiträge zur Altertumskunde 253.) Pp. viii + 344. Berlin and New York: Walter de Gruyter, 2009. Cased, €98, US\$137. ISBN: 978-3-11-020127-7.

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This monograph provides the first overview of late antique Latin hexameter panegyric from Claudian to the sixth-century poet Corippus. These praise poems differ widely in even the most obvious formal features; their length, for example, varies between the just over 200 verses of Claudian's panegyric on the third consulate of Honorius and the 4700 verses of Corippus' eight-book *Iohannis*. Yet for their combination of epic and panegyric elements and their contemporary focus these works have come to be described as 'panegyric epic', and they constitute a genre in its own right, as H. Hofmann argues in an important article that may be regarded as the starting point of this study (*Philologus* 132 [1988], 101–59). S.'s comparative readings and above all her acute analyses of the interplay between panegyric and epic offer a most welcome contribution to the scholarship on late antique verse panegyric.

The book is divided into five chapters. An introductory outline of aims and methods is followed by a useful survey of the rhetorical and literary traditions on the basis of which panegyric epic developed under the socio-cultural conditions of the fourth and fifth centuries. Chapters 3 to 5 examine the authors and their works in chronological order, moving from Claudian ('Der Archeget spätantiker Verspanegyrik im lateinischen Westen', pp. 59–172) to Merobaudes, Sidonius and Priscian ('Spätantike Verspanegyrik in der Nachfolge Claudians', pp. 173–226) and finally to Corippus ('Spätantike Verspanegyrik als heroische Epik', pp. 227–309). S. discusses altogether eleven panegyric poems.¹ A conveniently subdivided bibliography and an *index locorum* conclude the volume.

In the introductory chapter (pp. 12–13), S. specifies the following focal points: (1) the forms of late antique hexameter panegyric, (2) the use of epic elements for panegyric purposes and the resulting differences between panegyric and heroic epic, (3) the use of references to the literary tradition to de-historicise and to mythicise themes taken from contemporary history, (4) the development of the genre in its historical and social context, and finally (5) the (dis)continuity of the genre after the end of the Western Roman Empire. It is on these areas of interest that she aims to concentrate in her readings. Summaries of results are given at the end of the sections on individual authors and add up to a survey of the development of the genre. Laying out the aims and methods of her study with great clarity, S.

¹In the case of Claudian she concentrates on a selection of five works: the panegyrics on Olybrius and Probinus, on the third consulate of Honorius and on the consulate of Stilicho, the *Bellum Gildonicum* and the *Bellum Geticum*. Of Sidonius' three panegyrics she discusses those for Avitus (*Carm.* 7) and Anthemius (*Carm.* 2).

provides a good grid for her observations on the literary technique of the authors and the various forms of interplay between panegyric and epic. To do justice to the approach taken by S., this review comments on her insights into the core areas mentioned above.

As concerns the structure of the poems, S. shows that Claudian's early panegyrics correspond to the rules for panegyric speeches set out in the rhetorical handbook ascribed to Menander, but enrich this basic structure with narrative sequences so that some works have a bipartite structure with a distinct epic part. This model is taken over by Sidonius and was possibly used by Merobaudes, whose panegyric for Aetius survives in a fragmentary state. Priscian's panegyric for the Eastern Roman Emperor Anastasius combines a report on the emperor's campaign against the Isaurians with an account of his deeds in times of peace. A coherent narrative is characteristic of the two works of Corippus, though a narrative structure is also to be discerned in Claudian's *Bellum Gildonicum* and *Bellum Geticum*.

In all his poems Claudian uses epic elements (e.g. similes, ecphrases, catalogues) and scenes for panegyric purposes, changing both literary traditions in the process. Frequent references to his own earlier verse panegyrics as models alongside traditional epics help to establish his panegyric for Stilicho as a new paradigm for praise poetry. Corippus, however, deviates from this model. S. presents him as transforming epic into panegyric epic rather than using epic elements for panegyric purposes and ascribes to him a 'Sonderstellung' (p. 304) within the tradition of verse panegyric. One of the most significant epic features of Claudian's verse panegyrics that at the same time sets him apart from Corippus is his use of the divine apparatus. The encounter between the protagonist and a divinity – usually an allegorical figure like Roma – who pleads with him to take over the consulate comes to be one of the stock scenes in his verse panegyric. Sidonius turns to Claudian as a model and deploys the divine apparatus not least to gloss over the fact that the new emperor Anthemius had been appointed by the Eastern Roman Emperor Leo I. Yet already Priscian distances himself consciously from his Western Roman predecessors in his *praefatio*. Instead of using a divine apparatus, he concentrates on the factual achievements of the emperor in war and peace and attributes his fortune to the grace of God. In this regard he anticipates Corippus, who presents both John Troglita and the emperor Justin II as praiseworthy for their *pietas* that manifests itself in prayers to the Christian God. The abandonment of the divine apparatus coalesces with the Christianising tendencies in the poems praising military leaders and emperors of the Eastern Roman Empire. It is perhaps especially noteworthy in the case of Corippus, who programmatically turns back to the epic tradition.

This summary illustrates how S.'s observations on the use of panegyric and epic elements are complementary and illuminate the interrelated areas of interest. Her acute analyses clearly bring out the innovative potential of the interplay of epic and panegyric in late antique Latin poetry. She admirably portrays the ways in which Claudian comes to establish a new tradition and serves as a model for later panegyrists (though Proba's lost epic on the civil war between Constantius II and Magnentius could have been mentioned as attesting to a tradition on which Claudian was perhaps able to build). Yet her readings also suggest a breach within this tradition that separates Priscian and above all Corippus from predecessors in the Roman West. As the book's pragmatic subdivision into chapters on Claudian, his successors and Corippus glosses over this rupture, it is regrettable that S. does not give a general conclusion in which she could historically contextualise her results.

Nor do the sections on individual authors sufficiently relate the observations made on the works to their social context, i.e. the recitations in Milan and Rome as well as Carthage and Constantinople. Considerations of this kind could not least shed additional light on the abandonment of a divine apparatus foregrounding the goddess Roma and would help the reader to embed S.'s results into a bigger picture. This would be a more nuanced picture than the one sketched in the last section of Chapter 2 ('Historisch-kulturelle Voraussetzungen', pp. 44–58), where S. seeks to stress the common ground between the works under discussion by pointing to their role as documents of the continuity of Roman culture in times of political instability. Yet the very concentration on the texts themselves has something to commend it: S.'s study provides in this way a basis for different approaches to late antique verse panegyric. While S. seems to set out to complement through literary analysis the theoretical frame outlined by Hofmann, her findings suggest that the emphasis on panegyric and epic keeps shifting and will no doubt lead scholars to reconsider the generic character of 'panegyric epic'.

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LATE LATIN POETRY

HARICH-SCHWARZBAUER (H.), SCHIERL (P.) (edd.) *Lateinische Poesie der Spätantike. Internationale Tagung in Castelen bei Augst, 11.–13. Oktober 2007*. (Schweizerische Beiträge zur Altertumswissenschaft 36.) Pp. xviii + 316. Basel: Schwabe, 2009. Cased, €68.50. ISBN: 978-3-7965-2411-0.

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As the Introduction states, this Swiss conference was intended to strengthen cooperation between specialists in the literature of late antiquity who come from different scholarly traditions. The methodological spectrum explicitly included the current debate on literary theory. For its diversity alone this collection of fourteen papers is a success. However, readers are left to weigh the pros and cons on their own; given the aim of the conference it would have been helpful to have the discussions between participants. Contributions range from hard-core intertextuality and narratology to good old *Quellenforschung* and biographical reading. Perhaps contrary to expectation, the continental contributors rather than the Anglo-American ones appear most eager to apply current literary methods. The German- and French-speaking classical communities have now definitely caught up (the Italians had no need to). Contributions cover pagan as well as Christian poets from the fourth to the sixth century in chronological order.

Two papers about Claudian stand out for their conceptual daring, both aiming to probe the surface of his poetry by means of a metapoetical reading. Harich-Schwarzbauer, 'Serielle Lektüre der *Carmina minora* Claudians', contends that what is usually considered to be a posthumous appendix may well have been conceived as a coherent *libellus* by the poet himself. She construes *carmina* 2–7 as being introductory to the supposed *libellus* through a metapoetical interpretation of their subject matter: a harbour, for example, is a metaphor for the quiet of writing small-scale poetry, and marble represents the versatility of the artist. Poems 29